e-ISSN: 2620 3502 p-ISSN: 2615 3785

# Theater is a sacred place

Maryam Khamidovna Ashurova<sup>1</sup>

<sup>1</sup> Professor of the Department of Puppet Theater of the Uzbek State Institute of Arts and Culture

## ABSTRACT

Puppet theater is an integral part of our ancient and rich culture, which differs from other types of art through its colorful and unique creativity. At the same time it is the cradle of all theatrical art forms. Its roots have been enriched, polished and developed by preserving the folklore, traditions, customs and national traditions of our people.

Keywords: art, theater, image, stage, puppet, actor, director, history.

It is necessary to try to preserve and strengthen everything that helps to achieve happiness, to turn it into something useful.

Farobi

#### 1. INTRODUCTION

Puppet theater is not an art form that emerged yesterday, but if we look at its history, its roots go back several thousand years. Puppet theater has always been popular and has not lost its miraculous power and educational value. In one of his studies on the history of puppet theater, Professor Mukhsin Kadyrov said: , is an important historical and artistic phenomenon that is closely connected with epic, music, folklore, fine arts and, of course, languages, "I notes. Indeed, the Uzbek National Puppet Theater is an integral part of the people's spirituality and artistic thinking. That is why this art has developed and changed over thousands of years, and has come to life as a young art that has discovered and expanded its creative aspects in a new form and new content.

The research and inventions of MF Gavrilov, LA Perepelitsina, M. Kadyrov, who studied and analyzed the history of the Uzbek National Puppet Theater and its creative path, have contributed to its development and its development. was incomparable in finding. In the process of reading and studying their scientific works, we become acquainted with the uniquely important aspects of this field. Kachal Polvon, the protagonist of the National Traditional Puppet Theater, through the character's wisdom, wit, diligence, eloquence, he won the love of the people, was an ointment for their pain, sowed the seeds of goodness in their hearts and supported them spiritually. Throughout the centuries, national folk puppet artists have demonstrated the happy future of ordinary working people, their sorrows and dreams through puppetry.

#### 2. THE PURPOSE AND OBJECTIVES OF THE WORK

The stages of development of professional puppetry in the Republic of Uzbekistan date back to the 90s. On October 19, 1939, a professional puppet theater was established in Tashkent on the basis of the National School of Traditional Folk Puppetry. This theater was established as a professional puppet theater of educational significance in order to develop the spiritual audience of young audiences, to shape their worldview in all respects. The masterful puppet actors Pulatjon Doniyorov, Nurhon Eshmuhamedov, Khamudulla Abdullaev, Mahadjon Soliev made a great contribution to the creative formation of the theater.

Thus, professional puppet theaters were established in Andijan in 1968, in Samarkand in 1978, in Bukhara in 1981, in Jizzakh in 1983, in Nukus in 1990, in Fergana in 1993, and in Khiva in 1993. In recent years, professional theaters in Kashkadarya and Surkhandarya have joined the ranks of these theaters. Currently, ten professional puppet theaters in our country serve young audiences.

### 3. MAIN PART

In this regard, we started with the involvement of the creative team of the Kashkadarya Regional Puppet Theater, based on our experience. We have a clear creative plan with the head of the theater to prepare for the play and remotely organize the process of staging it. According to the plan, the play by the playwright and director Maryam Ashurova, which will be included in the theater's repertoire in June this year, is intended for young audiences and is dedicated to the upbringing of children. The process of working on Pesa will be carried out through the Zoom mobile application, which will be held remotely. Efficient organization and conduct of the creative process is entrusted to the stage director and assistant director. Ensuring that directors are creative — artists, composers, actors, masters working in the workshop — organizing work plans and overseeing their execution. The tasks were performed according to a clear plan.

**First:** Work on the poem. The time of preparation and the exact date of submission of the work "Your virtue - adorn it" will be determined (07.2020). During this time, the directors were tasked with reading and

e-ISSN: 2620 3502 p-ISSN: 2615 3785

analyzing the poem remotely, along with all the members of the creative team.

**Second:** Working with the artist. During this time, the director has a remote creative dialogue with the artist and orders the preparation of their drawings (sketches) based on the characteristics of his decoration and puppet characters, depending on the theme and genre of the work. Once the finished drawings are received, they are given to the theatrical workshops for preparation. This process is always under the remote control of the director.

**Third:** Working with the composer. The director communicates remotely with the composer and says that music should be composed based on the theme and genre of the work. It's hard to imagine puppet theater performances without music and songs and dances. The melodies and songs composed must be approved by the director.

**Fourth:** Pesa analysis. From a distance with the creative team, the director analyzes the concepts of the work, its subject, main idea, genre, goals and objectives, main event, conflict and its solution, conditions and leading behavior, and its meaning. content is defined and entered.

**Fifth:** Role distribution. Players independently determine the goals and objectives of the characters assigned to them. Actors have a deep understanding of the content of the image they are interpreting in the process of independent work and its main purpose. Due to the character's characterization, the focus is on finding the soundtrack for the puppet, based on the voice range of the actor, which is unique and appropriate to the puppet. The speech characteristics of the actor are determined by the age, facial structure, and appearance of the puppet character.

**Sixth:** Conditional stage training. The play consists of four scenes, each with scenery, stage equipment, music, lights and auxiliary elements to create a spectacular atmosphere on stage. The environment created on stage for an actor's work in the theater means when, where, when the events take place. The process of interpreting this process by each artist from a distance is much more difficult. Because the environment at home is very different from the creative environment on stage. Only if the actor has his own productive imagination and imagination and can apply it to the target creation in time, in the right place, will he do the right thing. Thus, from a distance, the positive characters in the poem, Jasur, Dakan-Khoroz, Tuti-Tilmoch and the negative characters Kilichbek, Aji-buji, Ola-bujilar, conditionally enter into conflicting relations in various positive and negative situations, and a heated debate they carry. In this struggle, of course, the positive heroes win, and the idea of the work begins with that. They work the show from beginning to end in this way. In this direction, actors have to work on a new interpretation of the process of creating an image on stage, a new style of performance. Of course, the mezzanine scenes found at home also caused the actors to be cramped due to lack of space in the space, leaving the puppet characters in their hands in a frozen motionless state. No matter how difficult the process, it encourages actors to be creative, to work hard on themselves. Such creative processes helped to serve as a bridge to build the foundation of the play.

**Seventh:** Professional stage training. Achieving the process of creating a complete image of the actor on stage does not come automatically. The young audience is never satisfied with the way the puppet characters create an image in a frozen state on the stage. They wanted to see brave, courageous, fearless, heroic characters with a variety of brave traits that were prone to live action on stage. The mask of the puppet character, which is a work of fine art, and its appearance are very convenient for the realization of the creative state. They are the most important in the interpretation of the image in the process of creating an image through the puppet character of the actor's work of art on stage, the direction of the most delicate plastic movements (micro actions) found in his external state. Hence, in the process of creating an image in a puppet theater, the plastic state of the actor's body and its directions of movement create a performance style of real action on stage. For example, if we take the character of Toti-Tilmoch or Dakan-Khoroz in the play, their image interpretation will be different. Both are birds of the bird species, but differ in that they have two different characters, as given in the play. Dakan-Khoroz is hard-working, restless, straightforward, does not like lazy people, a character faithful to his promises. Toti-Tilmoch is a riotous, deaf, lazy, gossipy, sleepy, talkative character. Thus, the process of image creation in puppet theater, based on the characteristic features of the puppet character, has a logical "movement" direction, a "plastic" state, which motivates him to act purposefully and leads both characters to activity. Such a process means that the puppet character has to move from a frozen state to a state of animation, as well as from a plastic state of its outer body, to a different state of motion, representing the inner meaning and content. These processes will be able to fully implement their solution in a professional stage setting.

The interpretation of this creative process includes five cases.

**First:** The appearance of the puppet character in the animated state.

**Second:** A sign of action based on the characteristic features of the mask on the face of the puppet character.

**Third:** The degree of plasticity of the doll.

**Fourth:** The basis of the set of behaviors inherent in a character's clearly purposeful character.

**Fifth:** Determining the state in which the puppet character is prone to explicit executive action on stage.

The sequence of the five states in the performance determines the natural state of the actor's performance on the stage, ie the achievement of a live performance, as well as the fact that the stage

e-ISSN: 2620 3502 p-ISSN: 2615 3785

corresponds to the reality of the artistic texture and the conditional course in the creative field. Because the basis of the puppet theater actor's work is lifelessness. This work of fine art takes place depending on the puppet and the stage environment that surrounds it. That is, the process of artistic texture, the means of expression in conditionality, lifelessness and animation, all situations built on imagination and fantasy, form the basis of puppet theater. This process leads to the creation of a vivid image of the character on the stage, which has a full-fledged clear character in all respects in space, time and time. So who and what was the character when he came on stage. Over time, we see that the external state of the character changes completely and becomes a different human image. So the result of this research makes us cry that such a character-specific situation can only happen in front of your eyes, that it can only happen on a puppet theater stage. For example, the characters Jasur, Toti-tilmoch, Dakan-khuroz in the play "Yakhi fazilating-zebu ziynating" move from one state to another and become a character in another form. Either the young girl becomes an old woman in grief and anguish in the eyes of the viewer, or the witch turns into a beautiful young girl to achieve her evil goal, and the old man turns into a young man out of joy. The occurrence of such situations on stage only happens by a miracle in a puppet scene. So, this process is just one of the peculiarities of puppet theater. At the heart of this creative process lies a unity of strong imagination and fantasy.

#### 4. CONCLUSION

The role of the creative team in the process of creating a play is invaluable. Its final process will consist of the following. That is, the final analysis of the stage director, the performance of the actors in the interpretation of the image, the use of stage decorations to create a complete stage environment, the brightness of the decorations, the charm of the lights, the suitability of the music to the genre, in a word, ready to perform. Today, there are no young spectators in the theater and no members of the admission commission. Because after all, we are quarantined. Today we use modern communication technologies with our creative team. For this purpose, the presentation of M.Ashurova's play "Good quality-adorn your beauty" was shown remotely through the application of the mobile application Online Zoom. Such an event of the theater, which was held for the first time in the country, was a success. Because so many people were able to see the remote performance. After the screening, the play was discussed remotely with theater experts and theatergoers. As a result of the comments and suggestions, the play was adopted. This means that the experimental creative process held at the Kashkadarya Regional Puppet Theater was a success. The puppet theaters that the Republicans are creating today have also begun this process.

#### REFERENCES

- [1] Decree of the President of the Republic of Uzbekistan. On measures to further increase the role and influence of culture and art in society. PF-6000. May 26, 2020.
- [2] Resolution of the President of the Republic of Uzbekistan. On measures to improve the activities of the Ministry of Culture of the Republic of Uzbekistan. PF-6000. May 26, 2020.
- [3] A branch of wisdom. Tashkent: "OZBERISTON" 2013.
- [4] Resolution of the President of the Republic of Uzbekistan. 2017, September 30, PQ-3305son
- [5] Jiyenbekovna, T. A. (2019). Formation of the system of increasing the qualification of teachers in Asian countries. *European Journal of Research and Reflection in Educational Sciences: Special Issue* 7 (10) pp 58-61.
- [6] Decree of the President of the Republic of Uzbekistan. September 30, 2017, PF-5198
- [7] Irgashevich, D. A. (2020). Development of national network (tas-ix). ACADEMICIA: An International Multidisciplinary Research Journal, 10(5), 144-151. Article <a href="http://dx.doi.org/10.5958/2249-7137.2020.00254.2">http://dx.doi.org/10.5958/2249-7137.2020.00254.2</a>
- [8] Qodirov M. The art of spectacle is from the past, -T .: Science, 1993, 163 pages.
- [9] Anthology of Uzbek pedagogy T .: Teacher 1995, 144 pages.
- [10] Ilkhomovich, S. E. (2020). The development of electronic trade and its role in general trade activities. ACADEMICIA: An International Multidisciplinary Research Journal, 10(3), 128-132. http://dx.doi.org/10.5958/2249-7137.2020.00060.9